

# RECOLLECTIONS

OF

# INDIA.

DRAWN ON STONE BY J. D. HARDING,

*From the Original Drawings*

BY THE

HONOURABLE CHARLES STEWART HARDINGE.

PART I.

BRITISH INDIA AND THE PUNJAB.

LONDON:

THOMAS M'LEAN, 26 HAYMARKET.

1847.

TO

HER MAJESTY THE QUEEN,

(WITH HER MAJESTY'S MOST GRACIOUS PERMISSION,)

THESE

“INDIAN RECOLLECTIONS”

ARE DEDICATED;

BY HER MAJESTY'S GRATEFUL AND DEVOTED

SUBJECT AND SERVANT,

CHARLES STEWART HARDINGE.

## P R E F A C E.

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ALL the Original Sketches from which the Lithographic Drawings in this Work have been executed were made by Mr HARDINGE on various occasions since the departure of the Governor-General of India from Calcutta, in the Autumn of 1845.

The ever-memorable events of the winter campaign of 1845 and 1846 naturally suggested to several of his friends the idea of requesting that he would send home any efforts of his pencil which might add to the knowledge we already have either of the ground upon which the battles had been fought, or of the chieftains and people to whom we had been opposed in the glorious fields of Mudki, Firozshohur, Aliwal, and Sobraon.

At the time the letters containing this request arrived in India, Lord Elphinstone, Mr Hardinge, and several other officers and gentlemen, had separated themselves from the suite of the Governor-General, for the purpose of enjoying a brief but delightful interval of repose in the far-famed region of romance and poetry—the Valley of Kashmir. In their journey thither they were gratified by receiving the hospitable attentions of our new ally, Maharajah Gulab Sing, who entertained them for several days at his hill-fortress of Jammu.

This circumstance fortunately increased the facilities which an official in India seldom has, of giving scope to a long-cherished love of nature and of his pencil. To it the public are indebted for whatever of merit the Second Part of this Work may contain.

The request alluded to was no sooner made known, on Mr Hardinge's return to Simla, than it was promptly complied with. An early and most agreeable connexion with the able artist by whose kind assistance the present Work has been brought to completion, and whose friendship and instruction Mr Hardinge had had the advantage of enjoying for some years in England, was in itself no slight inducement to take this course: but on stronger grounds also, from a desire to gratify relations and friends, as well as from a laudable wish to make known to many others scenes in Indian History which must henceforward be interesting to every Englishman, no difficulty was felt by Mr Hardinge in placing the Collection of Drawings now given to the world in the hands of a very near relative, with a permission for their publication.

## PORTRAIT OF MAHARAJAH DHULIP SING.

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THE young Maharajah Dhulip Sing is not generally supposed to be the son of Runjit Sing. An able writer in the *Calcutta Review* thus speaks of his birth :—

“Junda, or Jund-Kour, the Rani, his mother, was the daughter of a common Sikh horseman, whose beauty being praised before Runjit, he immediately sent for and married her. The girl was at once made over to the custody of Rajah Suchet Sing and his Wuzir Rai Kesri Sing, who contested with a tent-pitcher, one of their own servants, the honour of being father to the present Maharajah. Notwithstanding this, however, Runjit affected to be rejoiced at the child's birth, and recognized his legitimacy before all his court.”

The young Prince is represented by those who have seen him as both amiable and intelligent.

Mr Hardinge describes in a private letter in the following words the first reception given to the young Maharajah by the Governor-General of India, a few days after the battle of Sobraon :—

“We went with Currie and Lawrence, our foreign secretary and political agent, on elephants to receive him as he came in with his minister Gulab Sing. He shortly appeared in his howdah with Gulab, when a succession of salaams took place on both sides. The poor child (he is only eight years old, and a most intelligent-looking boy) appeared rather frightened at our array of troops, and almost clung to Gulab Sing for protection. On dismounting from his elephant, the Rajah took him up in his arms and brought him up into the tent where the Governor-General, the Commander-in-Chief, and their respective staffs were assembled.

“Sir Henry met the child at the door, and, kissing his cheek, led him to his chair, where, after declaring publicly his satisfaction at receiving the heir to the Sovereignty of the Punjab under his protection, he had different presents, such as shawls, musical boxes, &c., laid before him, while he impressed upon his minister the necessity of entering into such terms with the British as would ensure the speedy termination of hostilities.”

After this interview the little Prince met the Governor-General upon several public occasions, the most interesting of which, doubtless, was the ratification and signature of the Treaty of Umretsir, on the 9th of February, 1846.

## DELHI. PALACE OF THE KING.

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“ DELHI, the ancient Indraprast'ha, the capital of the Great Moguls, was called, before the time of the Sultan Mahomed Tagluk, the envy of the world. It is described by the learned traveller Ibn Batuta, ere the tyrant in his anger ravaged it, as a grand and splendid city, combining both strength and beauty. He says that its walls were unequalled in the whole world, that it was the largest city of the world and of Islamism in the East. It in fact consisted of four cities, which, joining each other, formed but one, and were surrounded by walls twenty-two feet in thickness.” \*

. It is thought that an extract from Mr Hardinge's letter to a near relation from this place may add to the interest of the Drawing taken by him of the Palace of the King.

“ It is sad to contemplate the dilapidated state of what was, some 200 years ago, the capital of the Mogul Emperors. The two objects of interest are the Jamâ Musjid, the largest Mahommedan Mosque in the world, and the Palace of the King, who is now a miserable old man, stripped of all authority, and, in fact, a mere puppet in our hands. The Government still allow every form of outward dignity to be adhered to, and till lately no European Officer could visit him without paying him a nuzzur or tribute amounting to £30 ; a custom which has very properly been discontinued.

“ The old King spends his time chiefly in shooting, and the poverty of his family is such that some of his sons may be seen carrying on petty trades in the city for their livelihood. Still he considers himself ‘ every inch’ a King, addresses the political agent in the terms ‘ slave’ and ‘ Infidel,’ and talks of ‘ My Royal Sister of England.’ ”

\* Quoted from Von Orlich, vol. ii.

## VIEW FROM THE PALACE AND FORT AT AGRA.

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“THE Fort of Agra, or Akberabad, is of the time of the Moguls, and one of the greatest architectural works of India. Though it would not be able long to resist the battering cannon of our days, it is undoubtedly the most solid and the most judiciously constructed fortress of those times. It is a mile in extent, and is built entirely of red sandstone, with a double wall, the exterior one towards the river being eighty feet high, and the whole is surrounded by small bulwarks, and a moat twenty feet broad.

“The interior consists of three courts, with galleries, porticoes, and towers. The first court has vaulted colonnades running all round, which serve as a shady retreat for the imperial guard; the second, furnished with similar arcades, was for the ministers, omrahs, and superior civil officers. It is now occupied by the magazines of the English, and a company of sepoy who constantly keep guard. In the third court towards the Jumna, are the marble palaces of the Emperor and his son, the baths, the harem, a mosque, the palm groves, and the flower gardens. With the exception of the last-named building, which is of red sandstone, all are of the most beautiful white marble, the cupolas gilt, or covered with blue enamel.”

“The apartments of the emperor are small, it is true, but they are extremely airy and pleasant; verandahs supported by elegant pillars, and windows with marble lattices, are on the side next the river. One of these delightful balconies, which is in the form of a bow, and is covered with a cupola supported by pillars, is said to have been a favourite spot of Akber and his son Jehangir; for here there is a prospect over the extensive landscape watered by the Jumna, while below you have the Taj Mahal in all its splendour. At a short distance from this is an open spot, and on the side two open terraces, where the troops used to exercise, and the combats of lions and tigers took place. Though these apartments are so very inviting, it is said to be impossible to live in them in the hot season.”\*

Doubtless, in the latter part of this description will be recognized the exact scene of Mr Hardinge's sketch.

\* Von Orlich's Travels in India.

## BARACKPORE.

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THE sketch opposite, done by Mr Hardinge but a few days before the Governor-General started from the beautiful villa which the magnificence of the East India Company furnishes for their Governor-General, forms a strong contrast to the stirring scenes of active warfare of which he was doomed so soon to be a witness.

The Governor-General left Barackpore for the Upper Provinces in September, 1845.

Von Orlich, an author who from his brevity and cheerfulness deserves quotation, thus describes the above spot:—

“The view towards the Hooghly is really enchanting; the broad river, with many country seats, gardens, pagodas, flights of steps, and palm-groves, presents an uninterrupted and busy scene of boats and bathers. In the evening the banks are illuminated with innumerable lamps. On beholding such scenery I again felt the often-cherished wish that I could send to my friends at home, as if by magic, a picture of this diversified view of land and water, which quite overpowers the feelings; but, alas! the power of the fairies is long since broken, and it is granted only to a few favoured mortals to follow Nature into her most secret recesses, and to give to language that charm which Claude Lorraine gave to colours.”

It is generally known that the park at Barackpore presents an aspect almost European, nay English, as the cultivated taste of Lord Wellesley there delighted to get together the trees of a more northern latitude, not forgetting in the midst of Eastern magnificence that he was an Englishman.

## **RETURN FROM HOG-HUNTING.**

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THE sketch opposite represents a party returning from a Boar Hunt. The period is evening. This amusement is generally popular with the English in the neighbourhood of Calcutta.



## JAMÂ MUSJID AGRA.

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“RETURNING from the Akberabad to the city, the Jamâ Mosque, an edifice in a grand style of architecture, resembling the Mosque of the same name at Delhi, lies outside of the fort. A broad terrace with numerous small towers and minarets at the sides leads to the interior, where the people offer up their devotions, and three vast domes nearly of equal size rise boldly above the whole. This fine building is falling every day more and more into decay. Large blocks of marble and sandstone threaten to fall from their dizzy height, and unless the English undertake to repair it, (for nothing can be expected from the apathetic Mussulmans,) it will soon become a mass of ruins.” \*

It is only just, however, to state, that the public edifices in Agra are, for the most part, repaired and kept up at the expense of the British Government.

## FIROZSHUHUR.

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THIS sketch was done from recollection. Mr Hardinge visited the spot two days after the battle, when the field was still strewn with the dead and the captured cannon. The sketch is intended to represent the morning of the twenty-second and Tej Sing's attack on our troops when in possession of the camp.

“On came the Sirdar,” says an eloquent writer in the *Calcutta Review*, before quoted; “a dense cloud of dust which slowly rose above the horizon, at once heralding and covering his host. Miles yet separated the two main bodies from each other when their advanced guards, those ‘antennæ’ of armies, came in contact. The weak British pickets were driven in, and the advantage was rapidly followed up by an attempt to regain the position of Firozshuhur, again as rapidly abandoned at sight of the compact and determined line of the British infantry. The Sikh advanced guards contented themselves with their reconnoissance, and fell back upon Tej Sing's main body.”

# BRITISH OUTPOST

## IN

### ADVANCE OF RHODAWALA.

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THE description of this sketch, sent home by Mr Hardinge, is as follows :—

“The village of Sobraon is about 1500 yards to the right of this position. This outpost was always abandoned at night by our troops, and was for some time re-occupied by the Sikhs. They threw down the watch-tower. Before sunrise on the 10th February, 1846, the Sikh picquets were driven in, and the nullah re-occupied by the British, which protected them from the fire of the enemy’s guns until the order to advance was given.”

A writer in the Calcutta Review thus speaks of the scene :—

“Half-way between the British outpost at Rhodawala and the Sikh camp *stood three trees*, the only ones upon the plain. In the upper branches of these trees the Sikhs had erected ‘muchans,’ or platforms for sentries to sit in and watch the movements of our troops at Rhodawala. A deep ditch and bank was thrown round the spot, and it was easy to see from the British outposts that the place was occupied during the day. About half a mile or more to the right of ‘the muchans,’ was the village of Little Sobraon, and here also the enemy had posted a strong picquet within an entrenchment. It was necessary to drive in both these picquets before Sir Hugh Gough could push forward his heavy guns within range of the great Sikh entrenchment; and when detachments of Her Majesty’s Sixty-second Foot stole cautiously down upon them, in the darkness and mist of the morning, they were both found unoccupied, and were taken possession of without firing. It was afterwards ascertained that these posts were held during the day, and abandoned after dark in the evening; and this circumstance, added to a thick fog which deferred the dawn, was very favourable to the British, enabling the Commander-in-Chief to bring up his several divisions in order of battle, and post his artillery without any alarm to the enemy, in whose camp might plainly be heard the light song and rolling note of the ‘*nuharuh*,’\* which told of deep and false security.”

\* A kettle Drum.

## ENTRY OF THE MAHARAJAH DHULIP SING INTO LAHORE,

ACCOMPANIED BY AN ESCORT OF BRITISH TROOPS.

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THE most authentic and best description of the opposite sketch is to be found in the interesting report drawn up by Mr, now Sir Frederick Currie, Secretary to the Government of India, and presented to the Governor-General on the occasion to which it relates :

To the Right Honourable Sir HENRY HARDINGE, G.C.B.,  
Governor-General of India.

Right Honourable Sir,—I have the honour to state for the information of your Excellency, that, in accordance with the instructions contained in the general order of the Governor-General of yesterday's date, I proceeded in the afternoon with the escort ordered, and accompanied by the officers mentioned below, on elephants, to conduct the Maharajah Dhulip Sing to his palace, in the citadel of Lahore.

*[Here follow the names.]*

The escort was formed in open column of troops left in front, commanded by Brigadier Cureton, C.B.

We proceeded in this order to the encampment of the Maharajah about a mile and a half from our picquets, and nearly the same distance from the citadel gate of the city.

At about a quarter of a mile from the Maharajah's camp, I was met by the Minister Rajah Gulab Sing and some of the chiefs.

Intimation of our approach was then sent on to the Maharajah, that he might be ready on his elephant upon our arrival.

On reaching the Maharajah's camp, the troops of our escort drew up, and the Maharajah, with Bhai Ram Sing on the same elephant, came forward from his tent accompanied by several chiefs.

After the usual salutations and complimentary questions and replies, I placed the Maharajah's elephant next to mine, and the troops having fallen in, as at first, proceeded round the walls of the city to the gate of the citadel.

On arriving, Brigadier Cureton drew up the escort in line in front of the gateway, and I took the Maharajah, accompanied by the officers enumerated in the former parts of this letter, with Rajah Gulab Sing and the other chiefs, into the interior of the citadel, and to the inner door of his Palace.

I then observed to the Maharajah and chiefs that, by order of the Right Honourable the Governor-General, I had thus brought the Maharajah, conducted by the British Army, to his Palace, which his Highness had left for the purpose of tendering submission to the British Government, and for placing himself, his capital, and his country at the mercy of the Governor-General, and requesting pardon for the insult that had been offered, and that the Governor-General had thus restored him to his palace, as a mark of the favour which he desired to show to the descendants of the late Maharajah Runjit Sing.

A salute of twenty-one guns was then fired by the Horse Artillery. We then took leave of the Maharajah at the gate of his Palace, and, returning to the outside of the city, we, continuing our progress round Lahore, thus returned to our camp.

As our camp is situated opposite the South-East end of the city face, and the citadel is immediately within the city walls at the North-West angle, we made the entire circuit of Lahore. I considered this preferable to going through the city, the streets of which are very narrow, and would have much impeded the progress of our large escort.

We did not see one gun upon any part of the walls; all their embrasures were empty.

I have the honour to be, &c.

T. CURRIE,

Secretary to the Government of India,

Feb. 21, 1846.

With the Governor-General.

Except the Mosques, and the Fort and Palace, the city of Lahore itself has nothing which can gratify or arrest the attention. The streets are narrow and dirty; the houses are high and built of brick, with flat roofs. They have a mean appearance, and the only thing, according to all accounts, which can attract the eye is the light and elegant carving or lattice-work which ornaments the low windows and the balconies. The stench and filth in the streets are represented on all hands as most abominable; but it is said that the occupation of the city by the British for some months, the cleanliness of their quarters, and their good conduct, have produced a favourable effect, even in this respect.

## SHAH DHERA; THE TOMB OF THE EMPEROR JEHANGIR.

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THIS tomb is situated beyond the Ravi, and from this spot, according to all accounts, the town and fertile plain of Lahore present a beautiful prospect.

“Shah Dhera consists, properly speaking, of three large buildings, the principal of which is the tomb, which is built of white marble and red sandstone, and lies in the middle of a garden, which is traversed by four bricked canals proceeding from the centre, and in which innumerable fountains are introduced. The tomb itself is a large square building, surrounded with a piazza, and ornamented by the most elegant mosaic of precious stones in white marble, of which the rosettes and arabesques over the arches, which are executed with extraordinary skill and taste, and are in a perfect state of preservation, are particularly striking. Two rows of black letters, inlaid in white marble, over the entrance, contain the name and titles of the Emperor, and in many places the word ‘Allah’ is inscribed in Persian and Arabic characters. The white marble sarcophagus with Arabic and Persian inscriptions stands in the centre, under a dome, which, however, was once pulled down by Shah Bahadur, in order that the rain and the dew might fall upon the tomb of his ancestor.

“Adjoining the garden and near the tomb (evidently the scene of Mr Hardinge’s sketch) is the caravanserai which is attached to every grave of an emperor. It is a quadrangular building 800 paces in length, with an interior court of 400 paces, containing 400 dwellings. This caravanserai is joined by an equally large quadrangular court, surrounded by an immense wall twenty feet high, and contains a mosque and dwellings for the priests. Near it is the tomb of Nurjehan (i. e., the light of the world) the consort of Jehangir, whose life is most eventful and romantic.”\*

Mr Hardinge alludes to this sketch in one of his letters :—“I have made,” he writes, “some sketches of Lahore and the tomb of the Emperor Jehangir, which is on the other side of the river. His wife Nurjehan, once the handsomest woman in the East, is buried near him; but the only remains of her tomb are a few crumbling arches, which are surrounded by some tall palms tapering up to the skies, which give a melancholy appearance to what was once a building of some size and importance. The town is fortified, the streets very narrow and dirty, like all native towns; but it looked cheerful the day we past through it, as the inhabitants came out to see the Feringhees, and the windows were crowded with Kashmirean belles, though I hardly saw a pretty countenance among them.”

\* Von Orlich’s Travels in India.

# HAZARI BAGH.

## PART OF THE CITADEL AND PALACE OF LAHORE.

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DURING the occupation of Lahore by the British, in February and March, 1846, the citadel was garrisoned by our troops.

The General Order of the Governor-General, dated Feb. 22, informs us of the particulars of these events.

"The British army," it states, "has this day occupied the gateway of the citadel of Lahore, the Badshahi Mosque, and the Hazari Bagh."

"The remaining part of the citadel is the residence of his Highness the Maharajah, and also that of the families of the late Maharajah Runjit Sing, for so many years the faithful ally of the British Government. In consideration of these circumstances, no troops will be posted within the precincts of the palace."

The proclamation then goes on to state the justice of the cause for which the war had been waged, and the Sikh invasion repelled, entering into particulars unnecessary to be stated here.

The sketch appears to represent, according to the description of Von Orlich, a spot immediately outside the principal gate, where Runjit Sing, his son and his grandson, with their wives and slaves, were burnt on the funeral pyre; a marble monument in the Arabian style, erected by Shere Sing, covers their ashes, where the priests often resort for the purposes of sacrifice and devotion. Beyond may be seen two colossal arched gates, through the innermost of which No Nehal Sing was passing intoxicated with joy, when he was killed by the falling of a ponderous mass.

"Hazari Bagh was formerly the residence of the Mogul emperors, and consists of three large quadrangles; the first is 500 paces in length, and is surrounded by vaulted buildings which are now used as magazines. The western side is occupied by a red sandstone mosque, built by the Emperor Aurengzebe, while a minaret 156 feet in height towers above each of the four angles. This quadrangle leads to the garden court, or the Hazari Bagh, likewise surrounded by vaulted, though decayed, open halls, with a pavilion of white marble in the centre. A ponderous gate leads to the third quadrangle or citadel, which is surrounded by numerous buildings, among which the winter palace of the Maharajah on its northern side, with a winding staircase rising above its highest platform, has a very original appearance. Everywhere are visible traces of cannonading, caused by the internal and desperate conflicts between the court and soldiery, in the revolutions which have occurred since the death of Runjit Sing."

# SIKH SOLDIERS RECEIVING THEIR PAY AT THE ROYAL DURBAR.

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IT is well known that the conditions upon which peace was made with the Sikh nation prescribed the disbandment of a large portion of their lawless army, and a diminution of pay to the remainder, within the limits pointed out by the regulations prevalent in the time of Runjit Sing. During the "reign of terror" which preceded the invasion of the British territory, the soldiery, upon each successive overthrow of the government, succeeded in demanding and obtaining large gratuities, an increase of pay, and a more expensive costume,—amongst other articles, two golden bracelets, or bangles, worn upon the arm. When the regiments were paid off, by a strict regulation which caused great discontent, the value of these ornaments was deducted from their pay. It was the custom with Runjit Sing to reward with these bangles any attendant or officer whose peculiar skill or prowess in military exercises excited his admiration.



Lahore forces ; he repeatedly refused, and was only induced to move towards the capital upon the assurance that he should be at liberty as Wuzir to take his own line, and pursue whatever course he might deem most advantageous for the interests of the state and the young Maharajah. On the 10th February, the total defeat of the Sikh forces at Sobraon deprived the Durbar of all effectual means of resistance. One course remained, and that the Jamu Rajah knew was the only one which could save the independence of the state. The sequel is known. The submission of Gulab Sing on behalf of the Maharajah, and his meeting with the Governor-General at Kussoor, have become matters of history, as well as the arrangements which have placed him in possession of the Valley of Kashmir.

Gulab Sing is about fifty years of age, and is not only noted for his political acumen, but for his physical activity and courage, which has never been disputed ; his character also is free from those vices which have been attributed to his brothers, Rajahs Dhihan and Suchet Sing, and which pervade all orders of the Sikh nation, high and low. His features are regular, and the expression of his countenance more than usually mild, with an affectation of openness. Indeed, it has been remarked that a "man might almost take him for his grandmother," and the impression is certainly one which many who have conversed with him would form. He has remitted one-fifth of the revenues paid by the Hill Chiefs in Kashmir, and, by abolishing the rite of Sati in the valley of Kashmir, as well as by making lenient settlements, has taken steps to conciliate the feelings of the Kashmirians, who have been more or less oppressed by the successive governors appointed by the Lahore Durbar.

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BY THE

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PART II.

KASHMIR AND THE ALPINE PUNJAB.

LONDON:

THOMAS M'LEAN, 26 HAYMARKET.

1847.

## RAJAH LAL SING.

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THE writer in the 'Calcutta Review,' whose able article has before been referred to more than once, gives the following sketch of Rajah Lal Sing's life and character.

"A Brahmin of Rhotas, between the Indus and the Jylum, Lal Sing, early came, as an adventurer, to the capital to try his fortune. He brought with him, as stock in trade, an athletic person, of unusual height even among the Sikhs, an open merry countenance, with rather a sensual expression, a bold manly bearing, great ambition, and no scruples. His first footing within the precincts of the court was in the humble capacity of assistant in the Toshak-khana or Treasury of Regalia, and a mule's load of the Royal chattels was the first charge of the future Minister. Rajah Dhian Sing afterwards selected him as a fit instrument to be set up in opposition to Misr Beni Ram, the head of the Toshak-khana, and he gave him a separate Treasury of his own. But it was not until after Dhian Sing's death, and when Hira Sing was in the zenith of his power, that, tired of her old lovers, Rani Junda cast her eyes on the gallant figure of Misr Lal Sing, and commenced an amour, which, though it has drawn down the envy of the young adventurers at the Court, the shame and reprobation of the old Sirdars, and the ribald jests of the people, has raised the object of it to the Wizarut, and all but regal power in the Punjab. Misr Lal Sing now began to have some weight in the scale of parties. He intrigued alternately with and against the Jamu Rajahs (Gulab Sing being the uncle of Hira Sing), and no sooner did his bias become consistently hostile, than his intimacy with the Rani was made an excuse for removing him from the Toshak-khana, to the control of which he had succeeded on the death of Beni Ram. The disgrace of her lover gained for Hira Sing the implacable enmity of the Rani, and the issue was that bloody revolution which led to the foul murder of young Hira Sing and his Minister."

The later history of Lal Sing is well known. It is unnecessary to relate how, as Prime Minister and favourite of the Rani, he was for a while almost absolute in the Punjab. His power survived the defeats of the Sikh army on the banks of the Sutlej, and it was not until his intrigue with the Governor of Kashmir, in direct contravention of the Treaty of Umretsir, was discovered, that he was deposed from his authority. The late treaties made in consequence of that event are before the public. Lal Sing is now an exile in the territory of British India.

## SKETCH OF THE LIFE OF MAHARAJAH GÜLAB SING.

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GÜLAB Sing, the Maharajah of Jamu and Kashmir, is the elder brother of the Rajahs Dhihan and Suchet Sing, to the former of whom Gülab Sing owes his rise, and by whom he was first brought to Runjit Sing's notice. He was originally a soldier in the service of the old Rajah of Jamu, with whom he quarrelled, and entered the service of the Rajah of Kishtewar, when, hearing of Runjit's designs against Jamu, he offered him his services. The old Rajah fled, and Gülab Sing took possession of the latter district for Runjit. He subsequently got possession of Kishtewar, and, up to the period of the Sikh invasion, administered the whole of the Hill Districts (with the exception of Kashmir) under the Lahore Durbar. On the death of Runjit Sing, Gülab Sing's younger brother, Rajah Dhihan Sing, continued minister, and, having estranged the greater proportion of the Sikhs, looked to his brother, the lord of Jamu, as his main support. It was at this period that the Bhais Ram Sing and Govind Ram attempted to exterminate the Jamu family; but, in the meantime, the reigning Prince at Lahore, Khurruk Sing, had been deposed and his son No Nehal Sing placed on the "Guddee," or throne, by the interference of the members of the Jamu family. Shortly afterwards this young Prince met his death when attending the burial rites of his father Khurruk Sing, being at the time accompanied by Gülab Sing's eldest son. A beam from the archway, under which the elephant which carried them was passing, crushed the young Prince and his companion. At this crisis, Dhihan Sing sent messengers to Shere Sing, offering to secure the throne for him, and at the same time informed Gülab Sing of the fate of his son. The latter proceeded to Lahore, and, in opposition to his brother Dhihan Sing the minister, he advocated with Ajit Sing, the claims to the throne of Mai Chund Kour, the widow of Khurruk Sing who was shortly afterwards recognised as the successor of No Nehal Sing. In the meantime, Dhihan Sing retired to Jamu, and, with the assistance of General Ventura, measures were taken to form a powerful party in favour of Shere Sing. Hearing of this conspiracy, Rajah Gülab Sing moved 3,000 of his troops into the citadel of Lahore, and determined upon resisting any attempt which might be made to overthrow Chund Kour; promises of pay and presents of jewels were made to the soldiers, and every preparation for a vigorous defence of the citadel was ordered. The occupation by Shere Sing of the Hazari Bagh was not resisted; his guns were allowed to be planted close to the gates of the citadel, and, during three days, the contest continued. The attempts of the assailants, however, to enter the citadel by a breach which had already been made in the walls were unsuccessful, and it was not until he had received assurance from Dhihan Sing of intercession in his behalf with Shere Sing, that Gülab Sing hoisted his flag in token of submission; he then threw himself at the feet of Shere Sing and implored forgiveness; his entreaties were listened to, and the "Talleyrand of the East," as he has been called, played his cards with the same adroitness that had previously

## KOTE KANGRA.

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THIS Fort, which has been, from time immemorial, considered impregnable, stands about 100 feet above the Ban Gunga, near its confluence with the Beas. About the beginning of the present century it belonged to Sinsar Chund, who, being attacked by the Ghorkhas or Nepalese, defended it for four years, when he gave it up to Runjit Sing on condition that the latter would expel the invaders. It remained in the hands of the Sikhs until it became the property of the British Government by the Treaty of March, 1846, which was ratified by the Lahore Durbar. It has since become an object of interest from the resistance offered by the Lahore Killadar, or Governor, to our occupation of it in May, 1846.

and has subsequently characterized his line of policy. He was shortly afterwards employed, in March, 1841, under Maharajah Shere Sing, in quelling an insurrection which had been raised by the Khalsa troops in Kashmir, who had put the Governor, Mihan Sing, to death. Gulab Sing, attended by Sheik Gholam Mohiud-Din, advanced into the valley by the Pir Panjal Pass, and entirely discomfited the Sikh insurgents near Shupeyon.

In 1835, the Jamu Rajah undertook his expedition to Ladak, in which he met with but little resistance, but, in consequence of his pushing his troops too far into the hills at an unfavourable season of the year, they suffered so severely from the cold that many were left to perish in the snow, and the life of Terawur Sing, Gulab Sing's ablest general, was sacrificed. The close of the reign of Shere Sing was marked by events which are illustrative of the intrigues and dark plots which have ever characterized the Sikh nation. The Maharajah fell by the treacherous hand of Ajit Sing Sindhawala, his son Purtab Sing, a mere child, shared the same fate, and the same member of the Sindhawala family despatched the *Dogra* minister, Dhihan Sing, perhaps the most remarkable of the Jamu brothers.

The murder of Lehna Sing and Ajit Sing Sindhawala quickly followed, and the nephew of Gulab Sing, Rajah Hira Sing, now stepped forward, and, by gaining over the troops, by raising their pay, &c., succeeded in proclaiming Dhulip Sing Maharajah, and establishing himself as Wuzir, by the assistance of his uncle, Gulab Sing, who occupied the citadel of Lahore with his own hill troops. The other brother, Suchet Sing, espoused the cause of the Prince Peshora Sing, adopted son of Runjit, and advanced against Lahore with a considerable force, where he was met by the troops of Hira Sing, and fell in a hand-to-hand combat.

The murder of Hira Sing, the last remnant of the Jamu Dogras, followed that of his uncle. The latter showed the same unflinching courage, and met his fate sword in hand.

In 1845, the Sikh troops, by order of Jowahir Sing, then Wuzir, and under the command of Rajah Lal Sing, advanced to Jamu, and surrounded it. Several successful sallies were made by Gulab Sing's troops, but after five or six days the position of the latter was turned, and he was once more obliged to throw himself upon the mercy of his opponents. His conduct under these circumstances was perhaps as remarkable as any of his former acts. He represented himself as the most abject of human beings, used the most humiliating terms, and entered Lahore in the garb of a slave, and with the most abject tokens of submission. The device succeeded; he escaped unharmed from the soldiery, and was shortly afterwards allowed to return to Jamu, but not until large sums of money had been extorted from him.

On the determination to invade our frontier being formed by the Lahore Durbar, he studiously kept aloof from any participation in those plans, and watched every movement with that foresight and discrimination which has always been attributed to him. After the battle of Firozshuhur, and when the affairs of the Durbar were becoming desperate, emissaries were despatched to Jamu, and the Rajah was entreated to take command of the

## KOTE KANGRA.

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## **ROPE BRIDGE OR JHULA ACROSS THE CHUNAB RIVER.**

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THIS bridge is thrown across the Chunab (supposed to be the ancient Acesines) near Nāsuman, a village in the Mountains south of the Banihal Pass, leading into the valley of Kashmir. The river, which is about sixty yards in breadth, is crossed by a Jhula or bridge formed by a thick cable stretched from bank to bank, on which is suspended a seat drawn backwards and forwards by means of ropes. The snowy Peak of the Pir Panjal forms a fine background to the scene.



## POORMANDAL.

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Is about sixteen miles from Jamu, and is as sacred a spot in the minds of the Rajpoot population as Hurdwar is in the upper Provinces of India. It is the resort of pilgrims from all parts of the hills, and on the celebration of the "Male," which is a religious festival, the streets are filled with Hillmen of every tribe and every description of Costume. The buildings, which are of stone have been erected principally by the members of Gülab Sing's family, and the main street exceeds in breadth that of any native city in India.

## OODAMPORE.

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MR Hardinge thus writes, probably from a spot near the scene of this sketch:—

“ At Oodampore we encamped in a wood with some old buildings near it, and a rocky stream running close under our tents. With Gülab Sing's Sowars grouped in the foreground, and a broken tree thrown across the stream, it reminded me of the efforts of Cattermole, or rather of Salvator Rosa.”

## HILL FORT OF GULAB SING.

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THIS Fort was rebuilt twenty-five years ago by the Maharajah, in consequence of its having been destroyed by lightning. It is one of the numerous small forts which are scattered about through his territory, and is capable of holding 100 men. It lies on the left bank of the Chunab, on the road to Jamu.

## JAMU.

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THE residence of Maharajah Gülab Sing, is built on the banks of a small stream which is tributary to the Chunab. On the opposite bank is the fort which was built by him when the district was made over to him by Runjit Sing, and is capable of holding a battalion. The town is small, but the inhabitants amount to about 8000.

In the foreground of this sketch are some figures representing a party about to proceed on a hunting excursion. They are taken from a sketch done by Mr Hardinge at Jamu of Gülab Sing's eldest son.

# **BIJ-BEARA BETWEEN ISLAMABAD AND THE CITY OF KASHMIR.**

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THIS place is one of the most important towns in the valley, and is built on the banks of the Jylum. Near it are the celebrated saffron fields of Kashmir, which, when in flower, communicate a delicate purple tint to the plain they occupy.

## SHUPEYAN FORT.

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THIS Fort, the name of which is spelt Chupayan, by Baron Hügel, lies near the debouchure of Pir Panjal Pass into the valley and on the road to the city of Kashmir. It is remarkable for the action fought near that spot in the year 1819, by which Runjit Sing wrested the valley from the Affghans. An isolated hill near it is a remarkable object, from the summit of which a general view of the valley is obtained.

## CITY OF KASHMIR.

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THE old Hindu name of this city was Sirinagur, the town of Surza, or the Sun. It extends about four miles along both banks of the Jylum, and is composed of irregularly-built houses of wood, which on that account are the more picturesque. On the north of the city rises the Hurri Purbut, about 200 feet above the river, on the summit of which stands the fort which, during the insurrection raised by Sheik Iman-ud-din, was defended by a garrison of Gulab Sing's troops. The "Jamâ Musjid" is the most remarkable building in the city, and is supported by more than 300 columns of the Deodara wood, eleven feet in height.

The Mosque of Shah Hamadan, which is the building shown in the sketch, is essentially Chinese in its architecture, and forms a strong contrast with the style of the former mosque. Seven bridges, rudely constructed of alternate layers of Deodara logs and loose stones, form the communication between both banks of the river, and are said to have lasted for several centuries. The population of the city has been estimated at 240,000 inhabitants, two-thirds of whom are Mussulmans. Shawls, paper, leather, and firearms are manufactured in the city; and although the number of "shawl factories" has greatly decreased, the superiority of the manufacture remains unchanged.

The city is said to have been founded by Pravarasena, a Hindu king, A.D. 128. With regard to the revenues of the Province, it may be stated that the late Governor farmed it for £100,000 per annum.

Mr Vigne's excellent work on Kashmir will give the reader a more detailed account of the city.

## CITY OF KASHMIR AND FORT OF HURRI PURBUT.

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THE opposite view represents a distant prospect of the City of Kashmir, which is partially concealed by the base of the hill on which the Hurri Purbut Fort is situated. In the foreground are two natives engaged in duck-shooting. All travellers concur in representing the borders of the lake as abounding with various kinds of water-fowl.

When the Sheik Imam-ud-din, stimulated by the treacherous advice of Lal Sing, foolishly consented to raise the standard of rebellion against Gulab Sing, the forces of the latter were compelled to retreat to the lofty fort of which the sketch is a representation. Their leaders had been previously murdered under circumstances of aggravated cruelty, and it was not until the advance of the British forces was authentically announced, as supporting the authority of Gulab, that the beleaguered garrison was relieved from a situation of some difficulty and peril.



## THE WULUR LAKE.

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THIS lake is about twenty-one miles long from East to West, and twelve miles broad. The singara, or water-nut, grows on it in great abundance, and supports the poorer class of the population. Forster mentions that in his time the Government derived an income of £1200 for granting the privilege of selling it. In the lake is a small island which contains the ruins of a Hindu temple.

## THE SHEIK IMAM-UD-DIN.

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THE Sheik, who, misled by the bad advice of Lal Sing, opposed our ally Gulab Sing in Kashmir, is represented by all who have seen or had intercourse with him, as a man of little character or capacity, and what is commonly called "a poor creature." Lal Sing, who instigated him, under circumstances now well known to the public, has been regarded deservedly as the guilty party, and, by our government, treated as such.

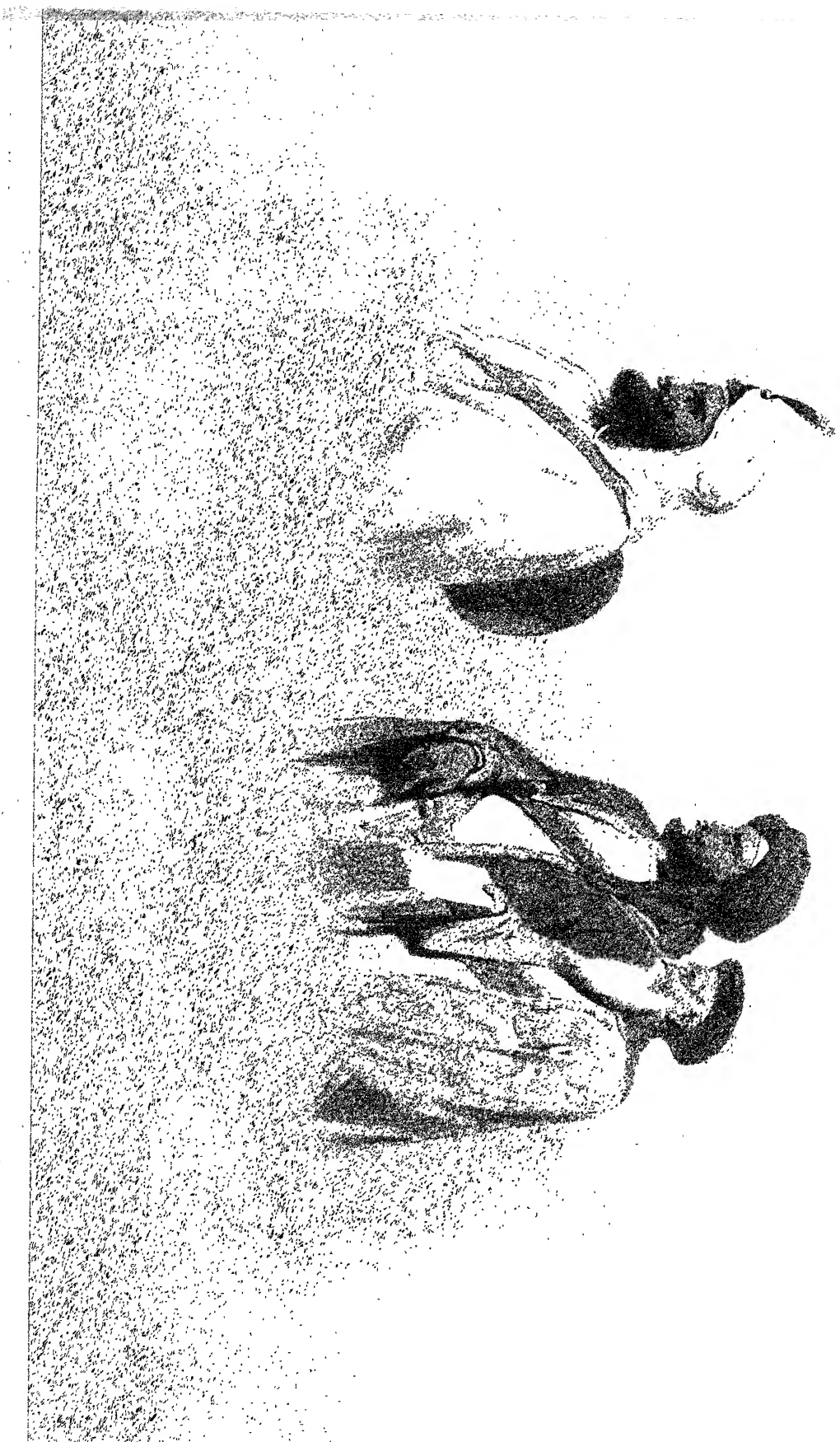
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## RUNJUR SING, AND DEWAN DINA NATH.

THE name of Runjur Sing will long be remembered in England as the chieftain who commanded the force opposed to the gallant Sir Harry Smith in the well-fought and glorious field of Aliwal.

The prudent Minister who stands beside him must have become familiar, at least in name, to such readers as have cast their eye over the pages detailing those intrigues and revolutions which preceded the invasions of British India by a Sikh force. He appears to have been one of the few wise men who counselled his fellow countrymen to desist from their insane and wicked project. His office was analogous to that which with us is Chancellor of the Exchequer.

The last two sketches (Runjur Sing, and Dewan Dina Nath) might, perhaps, with more propriety, have been inserted in the first part of the work. They have, however, been received from India at a later date than some of the foregoing drawings, which it is hoped the reader will kindly accept as an excuse for their insertion in their present place.





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